

ORIGINS OF THE STUDY OF ENGLISH LITERATURE

John Dryden: "Of dramatic Poesy"
Alexander Pope
Joseph Addison
Samuel Johnson
S. T. Coleridge: "Biographia Literaria"
Charles Lamb
William Hazlitt
Thomas de Quincey

Britain

1870 Educational Act
Darwin (1859), decline of religiosity
Literature to replace cultural and spiritual void, a common denominator
Increasingly more available, a subject suitable for women

The USA

Practical skills in English
Since 1890s seen as a separate academic subject

India

English literature as a means of teaching the language, later to acquaint the colonized nation with a superior culture

1. *Matthew Arnold*

Fear of anarchy due to the loss of faith, new intelligentsia, literature as a store of values and traditions
Precursor of cultural studies
Touchstones
"Culture and Anarchy"

2. *T. S. Eliot*

objective correlative
issues of culture
"The Sacred Wood and Other Essays"
"The Use of Poetry and the Use of Criticism"

3. *Henry James*

novel criticism

historicism

Cambridge New Criticism – after WWI

I. A. Richards: practical criticism

Strip away the context, close reading, literature reveals the state of culture, value of literature, fear of popular taste and culture

F. R. Leavis and the Scrutiny circle

Close reading, values, traditions of literature

Marxism

Relationship between culture and society, base and superstructure

Progressive texts - promote social change (social realist, non-realist distancing, formally experimental texts)

Non-progressive texts

Ideology and its mechanisms

Lukács, Brecht, The Frankfurt School (Walter Benjamin, Theodore Adorno), “structuralist” marxism (Louis Althusser, Lucien Goldmann, Pierre Macherey)

Terry Eagleton, Frédéric Jameson

Structuralism and post-structuralism

Structure, its units, their combinations and functions of the units and unit combinations

How meanings are created in texts, how structures determine the meaning

Slots and fillers

1. *The Geneva School* – **Ferdinand de Saussure**

Sign – signifier + signified

Concept of difference

Langue vs. parole

- today see Noam Chomsky

2. *Russian Formalism* (Boris Eichenbaum, Roman Jakobson, Vladimir Propp, Viktor Schklovsky, Tynjanov, Michail Bakhtin)

3. *The Prague Linguistic Circle* (Jakobson, N. Trubetskoy, Jan Mukařovský)

4. *Parisian Structuralism* (Althusser, Barthes, Foucault, Lacan)

Claude Levi-Strauss – structural anthropology, binary oppositions

5. *Post-structuralism* (Roland Barthes, Derrida, Michel Foucault, Frederic Jameson, Kristeva, Edward Said)

6. *Psychoanalysis*

Freudian criticism – unconscious, free association, symbols

Jacques Lacan – relationship between identity and language, lack and difference

7. *Deconstruction* (**Jacques Derrida**, Paul de Man) – free play of language and thought,

meaning is always absent from the utterance, subversion of values attached to binary oppositions, instability of the formative structures of texts, language is self-referential

(8) *Feminist criticism* – question of gender equality, tries to redress the balance, studies women as writers and as readers, how women are presented in literature, female language, female experiences, female psyche

Precursors: Mary Wollstonecraft, Virginia Woolf

Kate Millet, Helene Cixous, Julia Kristeva, Luce Irigaray, Elaine Showalter

Hermeneutics and Reception Theory

hermeneutical circle: part and the whole

influence of phenomenology

Wolfgang Iser: implied reader vs. actual reader

Roman Ingarden

Hans Robert Jauss

Michael Riffaterre

Stanley Fish

E. M. Forster: “Aspects of the Novel”

David Lodge

Harold Bloom

Stanley Wells
Frank Kermode